PC

$1.50

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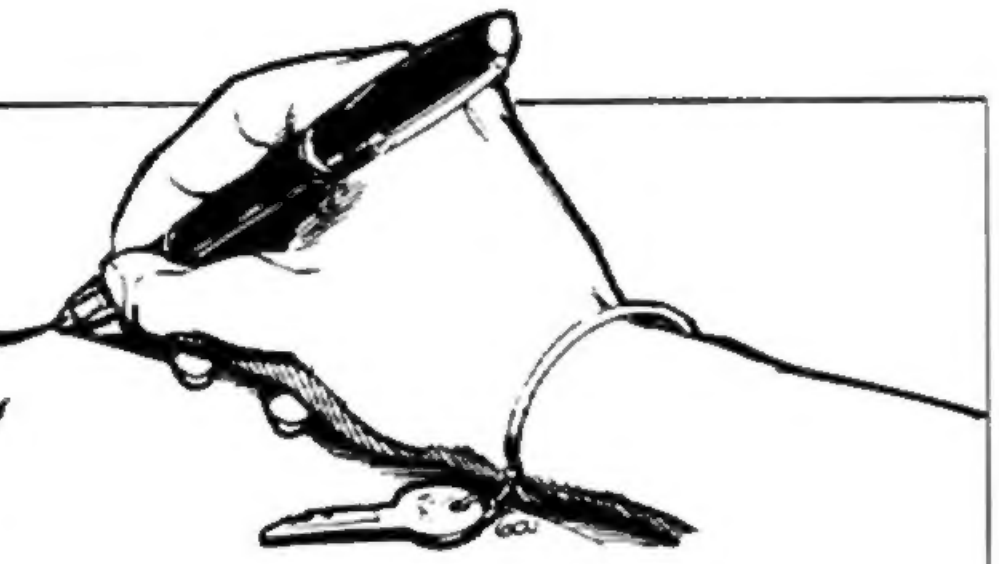
No. 3

RECOMMENDED FOR MATURE READERS

Somerset Holmes

Sincerely, Somerset



c/o Pacific Comics, 8423 Production Ave., San Diego, CA 92121-2278

Dear Pacific Comics:

I have never really followed the movements of any comic writer. I usually keep my eye open only for the artist, like Jack Kirby, Wally Wood, Jim Steranko, and Mike Golden. I have found a comic writer that I want to follow in Bruce Jones. Being an E.C. fan-addict, I found *Twisted Tales* and *Alien Worlds* a pleasant surprise, but his work on *Somerset Holmes* is truly awesome.

Brent Anderson's and Bruce Jones' use of pictures and words told a smooth and exciting story. Some writers feel they must overload readers with words which just end up describing what we already see in the art. Using a cinematic approach in art and script within a powerful plot you have produced a beautiful book. You have a real winner with the great Al Williamson feature in the back. Williamson is in good form and looks wonderful on this higher quality paper. The first chapter has a perfect mixture of humor and adventure for an enjoyable serial.

I hope a lot of comic readers will look past all the superhero titles and pick up this book, along with First's *American Flagg* and Eclipse's *Ms. Tree*. They will be glad they did.

After picking up *Captain Victory* #1, I was hooked on Pacific Comics and have enjoyed every new title. Thanks for the many wonderful hours of reading!

Jeffrey Garcia
2646 Newcoms Ct.
Sacramento, CA 95826

Dear Bruce, Brent, and Al,

Truthfully I do read a lot of the "junk" comics on the market, but recently I seriously considered abandoning my hobby. How I longed for comics to return to the way they were when I first began to read them. Memories of Ditko's *Spider-Man*; Eisner's *The Spirit*, and a few other diamonds in the coals. Certainly there were some good comics that came out in the 60's and 70's. By 1975 any hope for something revolutionary in the form of illustrated fiction was slim. Comics became generic in story and art and those that attempted to be different died a forgotten death.

Soon birth pangs of renaissance could be felt in the likes of *Cerebus*, Star Reach's efforts, and other titles. Some experimented, while others left the field and their roots. It was both an exciting yet somber time for the industry. Now in the 1980's we have entered the renaissance, and have exited from the Dark Ages. We have titles like *Ronin*, *The Rocketeer*, and *American Flagg*. All are novel and all are exciting, and we have to thank Pacific for leading the crusade. It is no wonder that Pacific has decided to pick up titles like *Somerset Holmes*. I am happy to place it upon my "must-buy" list.

Somerset Holmes reminds me of what a good comic should have: good story, excellent art, and an ability to make the reader eagerly read and want more. It can be for two reasons: 1.) Bruce's tight writing and 2.) Brent's fluid and crisp art. And, just as I was getting deep into the story, ...TO BE CONTINUED!!

As for "Cliff Hanger," the art is excellent, of course, it's Williamson and the story's exciting, why not, it's Jones. Name of the hero? Well, it's kind of hokey but what do you expect from a serial. ...TO BE CONTINUED!!

I have two questions. Is *Somerset Holmes* a limited series? Does "Cliff Hanger" take place in the past or present? (It would be nice to have it take place in the early 1930's.) Well, keep it up—for I will be looking forward to all developments.

Yours,
John A. Mocica
429 Monterey Blvd.
San Francisco, CA 94127

John—

"*Somerset Holmes*" is not necessarily a limited series although the story line we're presenting right now will resolve itself by issue #6. "Cliff Hanger" takes place in 1938.

—e.d.

Dear Bruce, Brent, April & whoever else may read this,

With all the new comics on the market my budget has become severely strained, so when I saw *Somerset Holmes* #1 I almost didn't buy it. Then I saw Bruce Jones' and Brent Anderson's names on the cover, I decided I could eat peanut butter and jelly another day and proceeded to spend my lunch money on *Somerset Holmes*. It was the best thing I have bought for $1.50 in a long time.

I used to think a mystery thriller could not be done well in a comic book format. I couldn't have been more wrong. Bruce outdid himself with this well paced script, and Brent's art was the most dynamic art I have seen for a long time. His cinematograph effects combined with the ever changing angle shots only possible in a comic medium. Not to mention the intriguing use of shading, the exceptionally detailed color, and the realistic action scenes. All I can say is please go monthly!

Oh yeah, "Cliff Hanger" was good too.

Sean M. Kenney
21 Estes St.
Ipswich, MA 01938

Dear Brent, Bruce and April,

Thank you for a very enjoyable book in *Somerset Holmes*. I have been a fan of Anderson's artwork for a while now, and the style of his story is much nicer than your Kazar work (I loved those books too.) Bruce, I don't know where you get all the time to write all of these books you're doing for Pacific, but I enjoy each and every one. I thank April for inspiring Brent to draw those legs. The story is very enjoyable and I can't wait for the second chapter.

For the second part of your book, I have deepest thanks for getting Al Williamson to do a regular story in such a nice format. One of the reasons I love buying your books (besides the beautiful art, story, and colors) is the nice coated paper you use.

"Cliff Hanger" is destined to be one of my favorite characters from comiccon. I just hope he is also an expert woman handler, because it looks like Jill Masterson is quite a handful. Keep up the great work and I'll look forward to *Somerset Holmes* #2.

Sincerely,
Todd R. Adams

P.S. I bought ten copies. It's the first time I've purchased multiple copies of a book since *Twisted Tales* #3.

1208 Whitehorse-Hamilton Sq. Rd.
Apartment #5
Hamilton Township, NJ 08690

My Dear April Campbell,

Congratulations on the most original concept in comics. This is the type of dramatic comic that I have always hoped for but never really expected to see. It is even better than I dreamed due to the fantastic team of Jones and Anderson. I've always admired the talents of both and with you for a model this has to be Anderson's most beautiful art.

I also love the concept of the "Cliff Hanger" series. Of course, Al Williamson's art speaks for itself.

Keep it up,
Herbert M. Hancock
Gillock avenue
Carrollton, KY 41008

Dear Bruce, Brent and April,

I enjoyed *Somerset Holmes* #1 a great deal. The story was fine and the look and feel of the book was different.

"Cliff Hanger" was also very good.

Somerset Holmes has easily made my buy list. Keep up the excellent work.

Yours truly,
Wesley M. Allison
Box 149
Blue Diamond, NV 89004

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--THAT'S IT. THAT'S THE WHOLE THING. BEGINNING TO END. MY WHOLE LIFE... ALL THIRTY-SIX HOURS OF IT...

M-M... WELL, IT'D MAKE A GREAT MOVIE OF THE WEEK!

1 LITER • 80 PROOF

YEAH, NOW ALL WE NEED IS AN ENDING.

NEVER MIND THE ENDING, LET'S CONCENTRATE ON THE BEGINNING FOR NOW.

OKAY, WHAT WAS THE FIRST THING YOU THOUGHT WHEN YOU REGAINED CONSCIOUSNESS?

THE FIRST THING I THOUGHT... WAS... WHAT THE HELL AM I DOING SITTING ON THE SIDE OF A DIRT ROAD IN THE MIDDLE OF THE NIGHT STARING AT MY... STARING AT MY... MY...

--YOUR *WHAT*?

"--MY *PURSE STRAPS*! THAT'S RIGHT, I'D NEARLY FORGOTTEN. THEY'D TAKEN MY PURSE AND LEFT THE STRAPS..."

THEY WHO?

IS SOMEONE TRYING TO KILL YOU?

WHOEVER'S TRYING TO *KILL* ME.

OF COURSE! DON'T... *YOU* THINK SO?

OKAY, WHAT HAPPENED NEXT?

...N...

"I STUMBLED ONTO DR. HINKLE'S PLACE... AND HE STUMBLED ONTO *A KNIFE* IN THE *BACK*!"

JONES, CAMPBELL, ANDERSON

WHAT KIND OF KNIFE?

I DON'T KNOW, JUST A KNIFE...

WHAT DID IT LOOK LIKE?

IT WAS JUST A *KNIFE*! I DON'T REMEMBER *WHAT* IT LOOKED LIKE!

ARE YOU SURE YOU REMEMBER IT AT ALL?

"OF *COURSE* I REMEMBER! HOW COULD I EVER *FORGET* A THING LIKE THAT? HE PRACTICALLY FELL ON TOP OF ME! HE REACHED OUT AND HE...HE...SAID..."

"...N-NICK-ELS..."

'NICKELS'?

MEAN ANYTHING TO YOU?

THAT'S WHAT HE SAID.

YEAH, IT MEANS MY EXACT FINANCIAL WORTH AT THE MOMENT.

YOU FORGET ABOUT *CINDY'S* MONEY.

I MEAN *MY* WORTH...

LET'S PROCEED: WHAT NEXT?

"I TRIED TO PHONE THE POLICE. THAT'S WHEN I SAW THE BOOTS UNDER THE DRAPES..."

WHOSE BOOTS WERE THEY?

WELL NOW, IF I KNEW THAT, BRIAN DEAR, I WOULDN'T BE SITTING HERE IN THE VISTADOME OF THE SUPERCHIEF GAZING INTO YOUR BIG BROWN EYES, WOULD I?

IT COULD ALL BE COINCIDENCE, YOU KNOW.

WHAT COULD?

THE WHOLE THING. YOU COULD HAVE TRIPPED ON THE ROAD, HIT YOUR HEAD... DR. HINKLE COULD HAVE HAD A HEART ATTACK... THAT GUY IN THE BAR COULD HAVE SIMPLY WANTED WHAT *ALL* GUYS IN BARS WANT, AND THE GUY ON THE MOTORCYCLE MIGHT HAVE BEEN A FRIEND OF THE GUY IN THE BAR. AS FOR THAT POOR FARMER WHO PICKED YOU UP--

WAIT A MINUTE, BRIAN, GODDAMMIT *WAIT A MINUTE!* WHAT ABOUT THE *KNIFE* IN HINKLE'S *BACK*, THE *BOOTS* UNDER THE *DRAPES*--

IT WAS DARK, YOU WERE EXHAUSTED, YOU SAID YOURSELF THAT--

WHAT ABOUT THE GODDAM *RIFLE* IN THE FARMER'S HANDS?

HE WAS LOOKING FOR PROWLERS. YOU SAID YOU KNOCKED OVER THAT LAMP...

JESUS, BRIAN, WHAT *IS* THIS? WHOSE SIDE ARE YOU ON?

THE SIDE OF THE TRUTH, SWEETIE, THE SIDE OF THE TRUTH.

MAY I HAVE YOUR ATTENTION PLEASE? THE TRAIN IS MAKING AN UN-SCHEDULED STOP FOR WHEEL INSPECTION. WE SHOULD BE ON OUR WAY AGAIN IN FIVE TO TEN MINUTES. REPEAT: THIS IS NOT A SCHEDULED STOP. THANK YOU FOR YOUR PATIENCE, AND THANK YOU FOR RIDING SANTA FE...

RAIL TRAVEL ISN'T WHAT IT USED TO BE...

I WOULDN'T KNOW... YOU DON'T BELIEVE ME, DO YOU?

I DIDN'T SAY THAT.

WELL, WHAT EXACTLY *DO* YOU SAY, MR. BRIAN PHILLIPS?

WELL?

WHAT IS IT? WHAT'S THE MATTER?

NOTHING.

WHAT ARE YOU LOOKING AT?

NOTHING.

YES YOU ARE, YOU'RE LOOKING AT SOMETHING OUT THE WINDOW, WHAT IS IT? BRIAN?

BRIAN?

WH-WHERE ARE YOU GOING ?
JUST TAKE IT EASY NOW...
HOLD IT RIGHT THERE, MISS!
THANK YOU FOR YOUR HELP, SIR. WE'VE GOT HER NOW.
NO PROBLEM...

VISA

OH MY G--BRIAN!

THE SHADE! PULL DOWN THE SHADE!

WHAT FOR?

JUST PULL IT DOWN AND STAND BACK!

THUMPPP

FESSH!

GRAB MY HAND!

TRUST ME.

WHY SHOULD I?

I REPEAT MY QUESTION.

WILL YOU TAKE MY GODDAMN HAND PLEASE? WE'RE GOING UP ON THE ROOF.

ALL RIGHT. AS LONG AS I KNOW WHERE I'M GOING...

SHE'S OUT.' YOU TWO COVER THE BACK, I'LL GO THROUGH THE WINDOW.

I THOUGHT YOU'D TURNED ME IN.

SO DID THE COPS. JUST MY WAY OF COVERING YOUR ESCAPE.

SO WHAT'S THE PLAN NOW?

I'M WIDE OPEN TO SUGGESTION.

LOW BRIDGE-- DUCK!

THERE'S A STATION COMING UP--WE'LL JUMP OFF THERE!

I DON'T THINK SO...

...SHIT..

OKAY, SLOWLY NOW. HAND OVER HAND, BACK INTO THE CAR...

IT'S RIGHT HERE, "MISS PARSONS", BUT THAT ISN'T YOUR REAL NAME, IS IT?

WHY DON'T WE GO DOWN BELOW WHERE IT'S LESS DRAFTY AND DISCUSS IT?

BRIAN--THAT BRIDGE, *BEHIND* HIM--

I KNOW-- *SHH!* WE'VE GOT TO STALL!

YOU'RE WANTED ALIVE--BUT IT'S NOT REQUISITE. I'M GOING TO COUNT TO FIVE.

ONE...

BRIAN, *SAY* SOMETHING!

UH... HOW CAN WE BE CERTAIN YOU WON'T HURT US, OFFICER?

YOU CAN BE CERTAIN I *WILL* HURT YOU, IF YOU DON'T MOVE--

...TWO... THREE...

BRIAN!

...FOUR...

FI--

GET DOWN!

DING DING DING DING DING DING DING DIN

ARE YOU NUTS? WHAT IS THAT KEY ANYWAY?
MY WHOLE FUTURE, SWEETIE MY WHOLE FUTURE!
TO START WORRYING ABOUT THE PRESENT IF WE'RE NOT LOOK!
OH NO!
I GUESS THIS IS IT KIDDO, THERE'S NO PLACE TO RUN
WHAT ARE YOU DOING?
HEY WAIT A MINUTE

OOF!

CHRIST, DID YOU SEE THAT, HARRY? SHE GRABBED HIS ARM AND--

YEAH, YEAH, I SAW C'MON, LETS GET BELOW AND REPORT.

BRIAN, YOU OKAY?

ARE WE STILL ALIVE?

I DID IT! I ACTUALLY DID IT! I THOUGHT I COULD DO IT-- I MEAN, I WASN'T ACTUALLY *SURE* I COULD DO IT--BUT I JUST SAW THE OTHER TRAIN THERE AND I SAW THEM COMING AND I--

HEY-- HEY! THE BRIDGE!

I DON'T UNDERSTAND, BROTHER DEAR, WHERE'S YOUR CAR?

IN FAIRVALE.

THEN HOW'D YOU GET TO NEW YORK?

NEVER MIND THAT, JESSICA. JUST COME DOWN HERE AND PICK ME UP AND BRING ME A DRY PAIR OF PANTS AND A SHIRT... AND A BLOUSE AND A SKIRT..

A BLOUSE AND A *WHAT?*

JESSICA, JUST *DO IT!*

Blaise B

BONDS

REALLY, SKIP, I DON'T MEAN TO BE A NAGGING BIG SISTER, BUT DON'T YOU THINK YOU OUGHT TO LET ME IN ON THIS CAPER IF I'M GOING TO DRIVE THE GETAWAY CAR?

JUST BE A GOOD GIRL AND DRIVE TO THE ADDRESS I GAVE YOU.

"GOOD GIRL" MY ASS! I WANT TO KNOW WHAT'S *GOING ON, SKIP!*

"SKIP"?

FAMILY NICKNAME.

WONDERFUL SECTION OF TOWN, SKIP. OH, DEAR, WHERE *DID* I PUT MY SWITCHBLADE?..

CUTE, JESSICA. JUST PULL OVER.

YOU TWO PERVERTS HAVE A GOOD TIME. I'LL BE AT HOME IF YOU RUN OUT OF QUARTERS.

CHARMING, REALLY CHARMING. ARE YOU SURE THIS IS THE RIGHT PLACE?

Obiko BOUTIQUE
ADULT NOVELTIES
TOYS & APPAREL

SEX SHOP

IT'S THE ONLY OBIKO'S BOUTIQUE IN THE DIRECTORY

INTO THE DRAGON'S MOUTH..

ARE. YOU MR OBIKO?

YOU BEIN' *FUNNY,* PAL?

OBIKO WENT HOLLYWOOD-- WORKS IN THE MOVIES, YA KNOW? I RUN THE JOINT NOW

LOOKING FOR SOME MARITAL AIDS, WERE YA? I GOT THE BEST ASSORTMENT IN TOWN! NOW YOU TAKE THESE PINK--

--UM, WHICH STUDIO IN HOLLYWOOD? DO YOU KNOW?

STUDIO? YEAH TITAN, I THINK. ONE MADE ALL THEM WESTERNS IN THE '60'S. YOU KNOW, JOHN WAYNE STUFF.

THE DUKE WAS IN HERE ONCE, YA KNOW. YEAH, GOOD FRIEND OF MINE. WE WAS GONNA OPEN AN ADULT STORE TOGETHER WITH A WESTERN MOTIF AND--

THAT WAS TITAN STUDIOS, RIGHT? THANKS...

HEY, NO SWEAT! YOU COME BACK YOU NEED SOME MARITAL AIDS! I GOT THE BEST ASSORTMENT IN TOWN! HEY, NICE LEGS ON YOUR LADY THERE, PAL!

WELL, WHERE TO NOW, 'PAL'?

I THINK WE SHOULD SEE A FRIEND OF MINE; SPECIALIST IN HYPNOSIS.

HYPNOSIS?

DAT'LL BE THREE FORTY-FIVE, MAC

HERE. KEEP IT

ARE YOU SURE YOUR FRIEND'S IN HIS OFFICE THIS LATE?

HE'S IN.

FASTEC

THIS IS IT.

THIS WAY..

NOK NOK

COME IN.. BRIAN..

COME IN, COME IN.

DOCTOR. I'D LIKE YOU TO MEET SOMERSET SOMERSET HOLMES..

CLICK

"...YOU'RE COMING BACK NOW... BACK..."
"...YOU'LL REMEMBER NOTHING..."
...YOU WILL AWAKEN REFRESHED WHEN I SNAP MY FINGERS ON THE COUNT OF THREE
...IS EVERYTHING OKAY?
PERFECTLY FINE WOULD YOU MIND VERY MUCH WAITING OUTSIDE FOR JUST A MOMENT, MISS HOLMES?
NO! NOT AT ALL

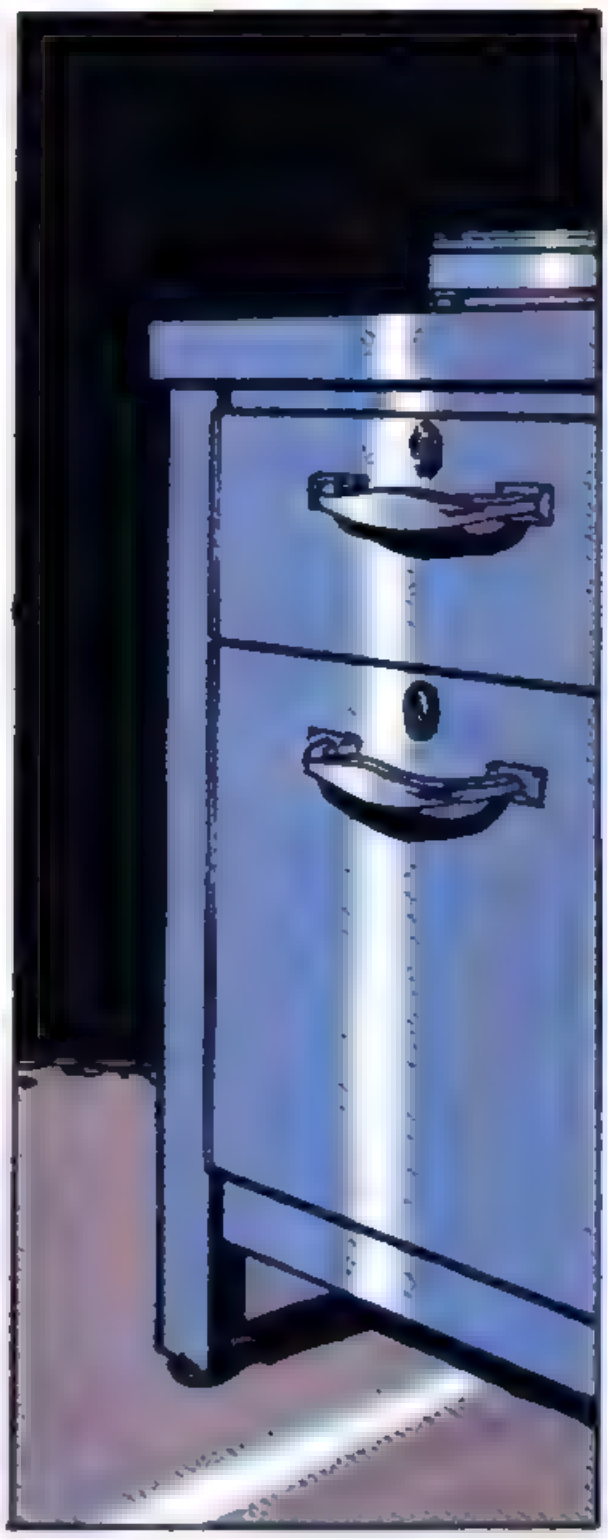
...ONE...

...TWO...

...THREE...

SNAP!

CLICK



LISTEN

--JUST DON'T UNDERSTAND HOW SHE ESCAPED.!

THAT'S NOT IMPORTANT NOW! SHE DID ESCAPE.!

--AND WE'VE GOT TO MAKE DAMN SURE IT DOESN'T HAPPEN AGAIN.!

SO WHAT DO WE DO NOW? SHE'S CONFUSED-- SCARED.

YES, AND POTENTIALLY DANGEROUS. I'M PLACING THE BLAME FOR THIS WITH YOUR PEOPLE.

--AND WE ACCEPT THE BLAME WE'RE PROFESSIONALS, WE'RE NOT PERFECT.

THIS SITUATION WON'T TOLERATE ANYTHING LESS THAN PERFECTION, DAMMIT.!

THIS 'SITUATION' AS YOU PUT IT, DOESN'T PAY ME ENOUGH TO HANG BY MY NAILS FROM THE TOP OF RAILWAY CARS.!

YOU WEREN'T ALONE, REMEMBER? YOU WERE WITH AN EXPERT.! BESIDES, IF YOU'D DONE AS YOU WERE INSTRUCTED, IT WOULDN'T HAVE HAPPENED.!

KEEP YOUR VOICE DOWN, WILL YOU?

CRASH!

WHAT WAS THAT?!

DAMN! SHE'S GONE!

CODE TWO. GIVE ME BRINKS..

SOMER--UH!

SOMERSET, WAIT!

DON'T DO IT! NO! OH, CHRIST!

LOOK, BABIES, I AIN'T PAYIN' YOU NO MORE, SO QUIT YER *SQUAWKIN'!*

.. AND SETTLE DOWN BACK THERE! THIS AIN'T NO *SCHOOL BUS!*

..*SHHHH!*

NOW LET'S GO MAKE PAPA *REAL PROUD!* HOW'S 'BOUT IT?

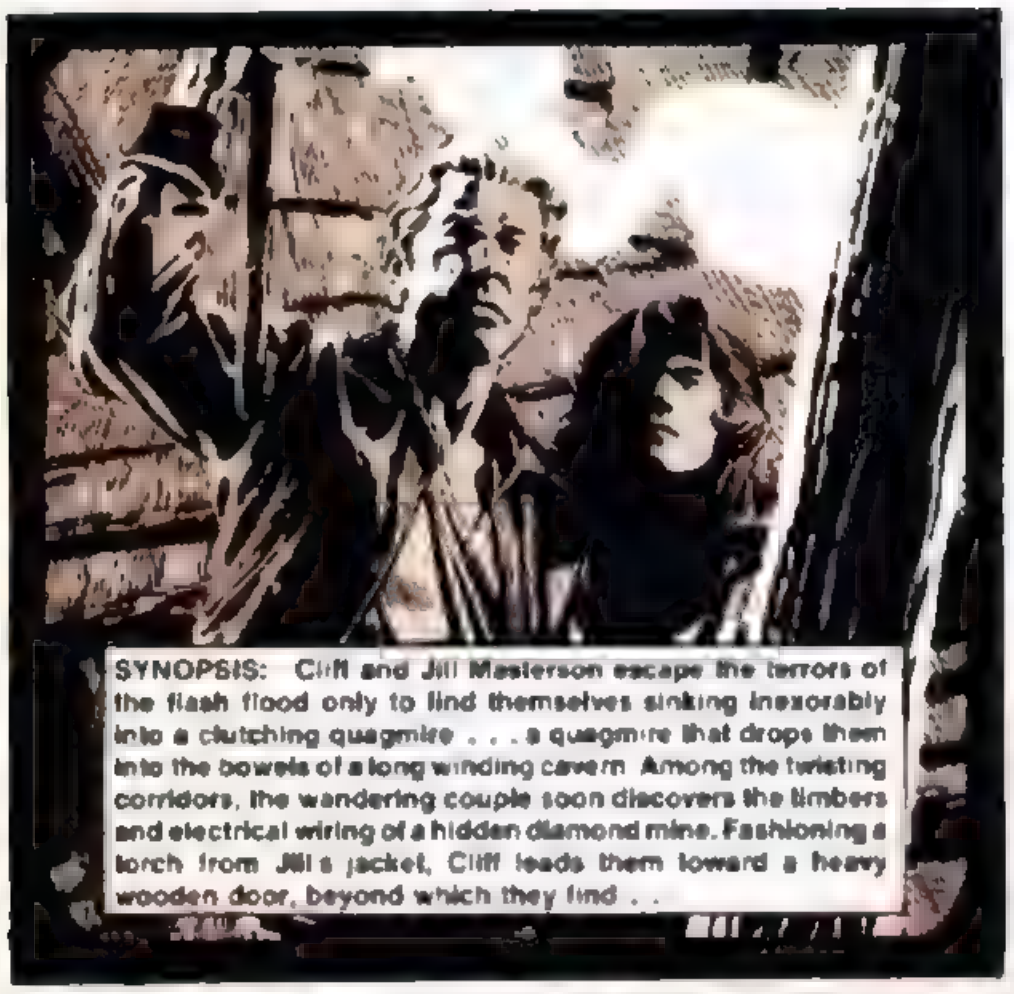
YOU BET, PAPA ..

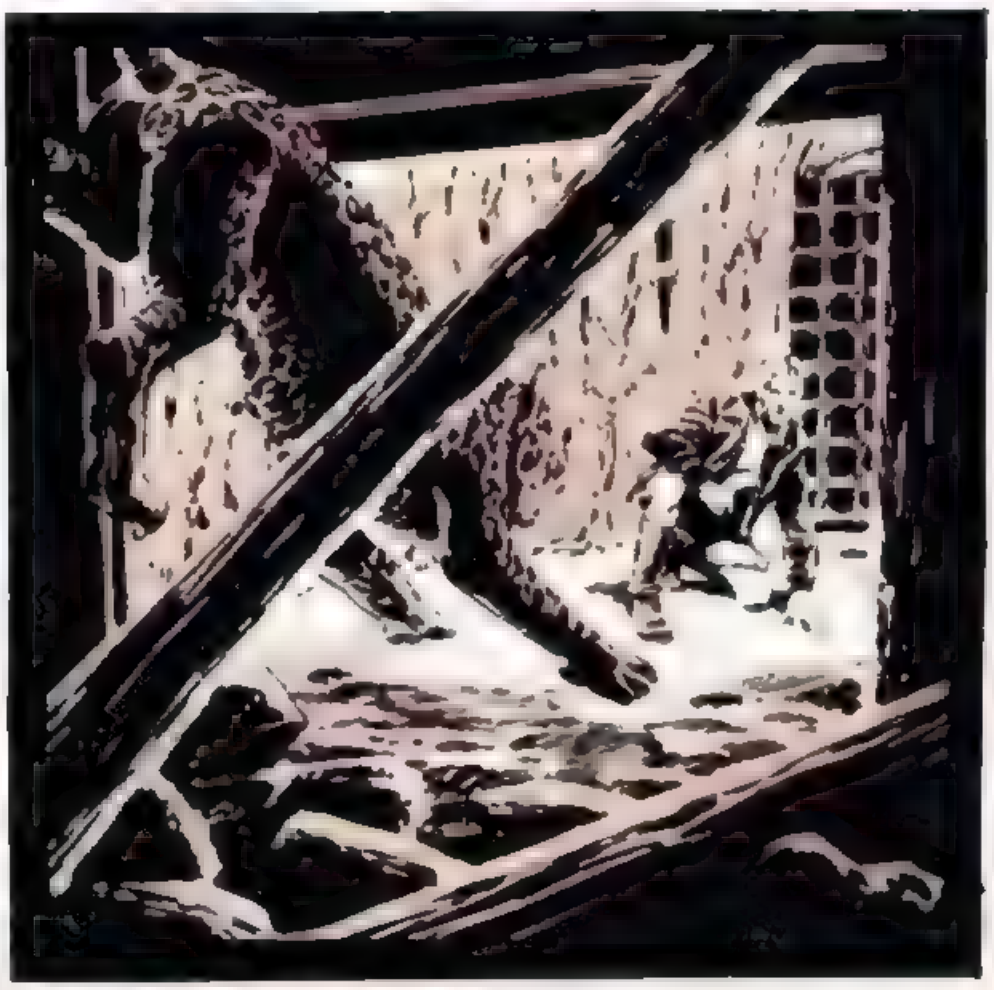
NOW YOU'RE TALKIN'! GONNA BE ONE *HELL* OF A *NIGHT!*

ANYTHING YOU SAY..

THIS IS NORTHSIDE.. "*QUEEN*" COMPLETED HER FLIGHT AND HAS AN ENTOURAGE. IS SHADOW REQUIRED?

AFFIRMATIVE, NORTHSIDE, AND IF NECESSARY, SACRIFICE QUEEN WITH EXTREME PREJUDICE. OUT.


SYNOPSIS: Cliff and Jill Masterson escape the terrors of the flash flood only to find themselves sinking inexorably into a clutching quagmire . . . a quagmire that drops them into the bowels of a long winding cavern. Among the twisting corridors, the wandering couple soon discovers the timbers and electrical wiring of a hidden diamond mine. Fashioning a torch from Jill's jacket, Cliff leads them toward a heavy wooden door, beyond which they find . .



Colorist: JOE CHIODO Letterer: ED KING Editor: APRIL CAMPBELL

AN EXCELLENT MOVE MR. HANGER -- HIGHLY COMMENDABLE / SOMETHING I WOULD HAVE DOUBTLESS ATTEMPTED MYSELF!
UNFORTUNATELY, THESE TUNNELS ARE AGGRAVATINGLY DRAFTY (HEH HEH-HEH)
'TIS THE MOMENT OF TRUTH, MR HANGER!
CLIFF!
BRAVO! BRAVO! SUPERB THING, MY FRIEND! COULDN'T HAVE HANDLED IT BETTER MYSELF!
E-E-E-E
JILL!
REMARKABLE HOW THINGS COME AND GO AROUND HERE, ISN'T IT?
JILL!

EEEEE!

YOU INVISIBLE CREEP!--WHAT HAVE YOU DONE TO HER?

WHY DON'T YOU SEE FOR YOURSELF, MR HANGAR?

ONE BIT OF FRIENDLY ADVICE, HOWEVER--

--KEEP YOUR *WITS* ABOUT YOU!

--ULP!

CAIMAN, MR HANGER SOUTH AMERICA'S MOST DEADLY REPTILE. I'M AFRAID I'VE NEGLECTED TO ***FEED*** HIM FOR SOME TIME...

EEEEEE!

JILL...

YOUR FRIEND SEEMS TO BE ENCOUNTERING SOME VERY REAL DIFFICULTY... ARE YOU GOING TO STAND IDLY BY AND LET HER SUFFER, HM-M-M?

INTERESTING, MR. HANGER, BUT NOT MUCH OF A WEAPON..

..DO YOU INTEND TO *POKE* HIM TO DEATH?

AH!

VERY NICE... A BIT SLOPPY PERHAPS, BUT ON THE WHOLE QUITE INVENTIVE...

EEEEEEE!

IF YOU'VE HARVED HER, SO HELP ME--//

AGH!

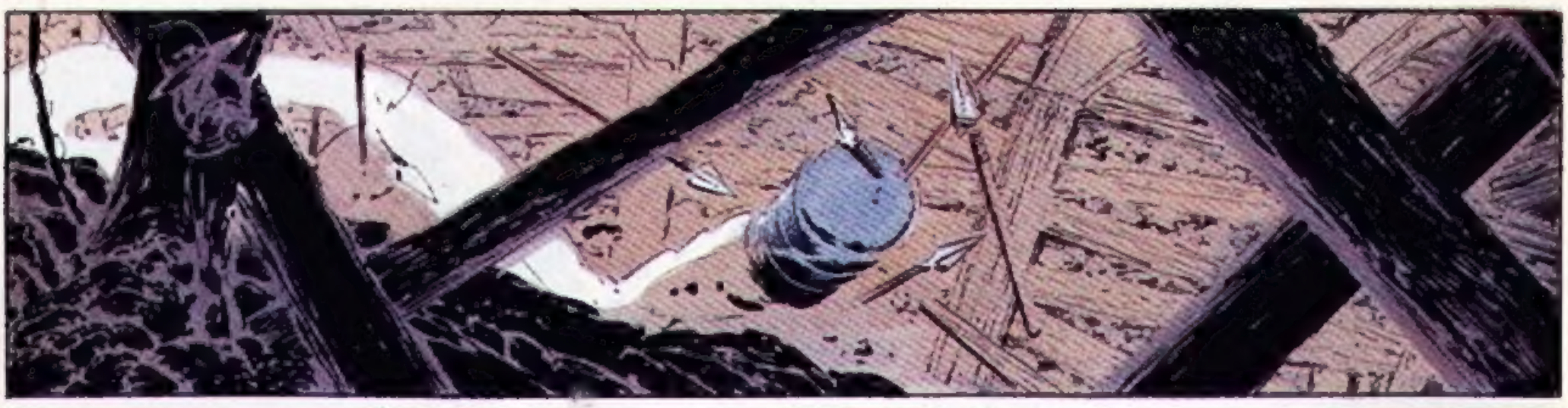
(HEH-HEH)--I WARNED YOU TO KEEP YOUR W TS' THE CORRIDOR S *LINED* W TH SPEARS, MR. HANGER, TRIGGERED BY YOUR FOOTFALLS!

WHAT NOW, LITTLE M'AN? (HEH-HEH)

THAT'S *VERY* EXPENSIVE OIL, MR HANGER!

HA-HA! *INGENIOUS*, MR HANGER!

LITTLE JILL FELL DOWN THE HILL (HA-HA!) AND CLIFF CAME TUMBLING AFTER//



THE ONLY PROBLEM WITH BARREL ROLLING, MR. HANGER, IS--

--YOU CAN'T SEE WHERE YOU'RE GOING!

HA! HA! HA! HA! HA!

OUT OF THE FRYING PAN, EH, MR. HANGER?

EEEEEEEE!
A PITY YOU FAILED THE LAST EXERCISE...I'M AFRAID MISS MASTERSON MUST REMAIN IN OUR (HEH-HEH) CARE...

NOW WHAT...?

INTRIGUING IDEA MR. HANGER, BUT I SHOULDN'T TRY IT IF I WERE YOU...

...YOUR CLOTHING IS *SOAKED* WITH OIL...

MR. HANGER! DON'T BE A *FOOL!*

IDIOT!

CONGRATULATIONS!
JILL...?
YES, IT'S THE SAME YOUNG LADY WITH WHOM YOU ENTERED OUR LITTLE DOMAIN...
...WE'VE MERELY HEIGHTENED HER BEAUTY WITH MORE... APPROPRIATE ATTIRE (HEH-HEH!)...
YOU'RE NO DOUBT CURIOUS ABOUT US, MR. HANGER; I MEAN, WE KNOW SO MUCH ABOUT YOU AND YOU KNOW SO LITTLE ABOUT US... (SIGH) IF THERE WERE ONLY TIME...
BUT TIME IS THE ONE THING YOU'VE RUN OUT OF, I'M AFRAID...
AGHH!
JAVARRO POISON DARTS, MR. HANGER... THEY TAKE EXACTLY SEVEN SECONDS TO KILL...
CLIFF!
HA! HA! HA! HA! HA!
DON'T MISS CHAPTER FOUR: "MADMAN'S HOLIDAY!"

NEXT ISSUE:

Betrayed, Somerset travels west in the search for her identity . . .

"California Screamin'"

Don't Miss It!

On Sale in February

BJA pruce|ones associates